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BOSTON SETTLEMENT CHILDREN  
AND MUSEUM STUDY

**A**N exhibit of work in design by the children of the Social Settlements in Boston, Massachusetts, was held in one of the class rooms of the Museum from Tuesday, March 24th, to Thursday, April 9th. Under the direction of their teacher, Miss Deborah Kallen, these children, whose ages range from five to fifteen years, have achieved astonishing results. Their work displays not simply a sure grasp of the fundamental principles of drawing and design but vitality, imagination, and originality. They come from the local settlements: Lincoln House, Ruggles Street Neighborhood House, South End House, and the Moore Street Neighborhood House in Cambridge, where already they have gained a knowledge of the principles of drawing and a fund of fairy tales told them in the story-telling circles for which the Boston settlements are famous. With this background the children need only suggestions and inspiration to develop along the lines of their own individuality. This is just what Miss Kallen, working in connection with the Boston Museum of Fine Arts, has been able to supply by reason of her keen insight and understanding. Visits are made to the Museum where each child seeks what most interests him. He endeavors to discover in the examples of art before him, the principles already learned. Thus a broad and sympathetic appreciation of art is cultivated. Then he, too, attempts to follow these principles in creative work of his own. The first and simplest phase is that of pure design, dealing with straight line, line with angles, dot and area, or "spot." This is followed by the story-telling design. The Museum gallery work comprises drawing and work in color. In the story-telling design the children plan a motive which later, when time allows, they repeat so as to form a decorative design. And here the fairy lore affords abundant material. The objects depicted are such familiar ones as dogs, rats, foxes, birds, rabbits, and human figures. This tends to train the memory

and to cultivate originality and inventiveness. Often the drawings show a keen sense of humor and an appreciation of human and animal nature. In many there is displayed a strong sense of artistic effects, of movement, of atmosphere, which make toward vigor and unity of impression. Throughout there is evidenced a desire to draw not simply for the purpose of copying, as is the case in many drawing classes for children, but a real desire to create, to set forth an idea in pleasing and vivid form. It is this impulse which lies back of all true art. The fact that Miss Kallen has inspired this impulse in the children under her guidance, testifies to the power of her own personality and the truth of her methods. One can only hope that the movement begun in the Boston Museum may be extended. With a competent teacher in charge, the treasures of the Museum may thus become an inspiration and the means of vitalizing art to the receptive and imaginative minds of children.

C. L. A.

## AMERICAN SILVER

**T**HE weighty volume entitled *The Old Silver of American Churches*, which has just been issued from the Arden Press at Letchworth, England, where it was privately printed for the National Society of Colonial Dames of America, merits the attention of those who are interested in the history of the arts of this country. It is a large quarto of 566 pages and 145 plates, printed with Roman body-type and large rubricated initials on heavy hand-made paper in an edition of 506 copies.

The volume is the result of investigations undertaken by E. Alfred Jones, the well-known expert in silver, and the author of numerous important works on the subject, under the auspices of the Colonial Dames at the time of the exhibitions of American-made plate held in the Metropolitan Museum and the Museum of Fine Arts in Boston in 1911, and during visits to the South. The volume contains descriptions of over two thousand pieces of silver anterior to the year 1825, more than a thousand